# ANAKPEONTEIA

# ΑΝΑΚΡΕΟΝΤΕΙΑ

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## ERRATA.

Ode XI, l. 16, for **δεῖ** read **δεῖν**.

Ode XIII, l. 12, change comma to point.

Ode XXX, insert comma at end of l. 1.

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# PREFACE

THE Anacreontics, with their extreme simplicity of form and idea, afford the learner excellent material for memorizing and oral practice. As they are not accessible except in larger books, the present volume has been prepared containing a good number of the best of them. Care has been taken to offer a text as nearly as possible free from offences against sense or metre.

About sixty in all of these little poems have come down to us as works of Anacreon. The name Pseudo-Anacreon is a collective designation of the unknown writers who at various late periods of the literature, in a purely imitative spirit, without intent to deceive, counterfeited the attractive personality of the bard of Teos. The odes evince a genial familiarity with the classical poetry, and cannot fail to please the reader who is con-

tent to take them for what they were meant to be, and no more; their authors had the merit, rare in imitators, of not attempting too much.

Of the dialectic forms there are few which the student will not have learned from his Homer.

# METRICAL SCHEMES

### A

⏑ ⏑ | — ⏑ — ⏑ | — —

*Δότε μοι λύρην Ὁμήρου.*

Odes II, XI, XXII, XXVI, XXX, XXXV.

### B

⏑ ⏑ | — ⏑ — ⏑ | — —
⏑ ⏑ | — — ⏑ ⏑ | — —

*Διονυσίης δέ μοί τις*
*φερέτω ῥοῦν ἀπ' ὀπώρης.*

The first verse (broken Ionic) is the same as A; the second (regular Ionic) occurs at intervals for the sake of variation. Sometimes a monosyllabic base is admitted.

Odes IX, XV, XVI, XXXIII, XXXIV.

### C

⏓ | — ⏑ | — ⏑ | └─ | —

*Θέλω θέλω μανῆναι.*

Odes III, IV, V, VI, VII, VIII, XII, XVII, XVIII, XIX, XX, XXI, XXIII, XXIV, XXVII, XXVIII, XXIX, XXXI.

**D**

⏓ | — ⏑ | — ⏑ | ⌞ | —
| ⏖ ⏑ | — ⏑ | ⌞ | —

*Φέρει γὰρ ἀμφὶ νώτοις*
*Σιδονίην γυναῖκα.*

The first verse is the same as C; the second occurs at intervals for the sake of variation.

Odes XIII, XIV, XXXII.

**E**

⏓ | — ⏑ | — ⏓ | — ⏑ | —
⏓ | — ⏑ | — ⏑ | ⌞ | —

*Τί μοι γοῶν, τί μοι πόνων,*
*τί μοι μέλει μεριμνῶν;*

The second verse is the same as C; the first occurs at intervals for the sake of variation. Ode X.

**F**

Ode I is scanned in two stanzas, as follows:

1 | ⏖ ⏑ | — ⏑ | — ⏑ | — 5
2 | ⏖ ⏑ | — ⏑ | ⌞ | — 6
3 | ⏖ ⏑ | ⏖ ⏑ | — ⏑ | — 7
4 | ⏖ ⏑ | — ⏑ | — ⏑ | — 8

**G**

Ode XXV, as follows:

| — — | — ⏑ ⏑ | — — |

# ΑΝΑΚΡΕΟΝΤΕΙΑ

# ΑΝΑΚΡΕΟΝΤΕΙΑ

## I

Ἡδυμελὴς Ἀνακρέων,
ἡδυμελὴς δὲ Σαπφώ·
Πινδαρικὸν δέ τί μοι μέλος
συγκεράσας τις ἐγχέοι.
τὰ τρία ταῦτά μοι δοκεῖ
καὶ Διόνυσος ἐλθών,
καὶ Παφίη λιπαρόχροος,
καὐτὸς Ἔρως ἂν ἐκπιεῖν.

## II

Δότε μοι λύρην Ὁμήρου
φονίης ἄνευθε χορδῆς.
φέρε μοι κύπελλα θεσμῶν,
φέρε μοι νόμους κεράσσω,

I.—For the metre see scheme F. 5-8. 'Such a compound methinks even Bacchus, or Aphrodite, or Eros himself might come and quaff.'

II.—4. *κεράσσω*, hortative subj., governs *νόμους* in common with *φέρε*. The aged toper speaks lightly of the statutes and laws when he offers to take them in his cups

μεθύων ὅπως χορεύσω,
ὑπὸ σώφρονος δὲ λύσσης,
μετὰ βαρβίτων ἀείδων,
τὸ παροίνιον βοήσω.
δότε μοι λύρην Ὁμήρου
φονίης ἄνευθε χορδῆς.

## III

Οἱ μὲν καλὴν Κυβήβην
τὸν ἡμίθηλυν Ἄττιν
ἐν οὔρεσιν βοῶντα
λέγουσιν ἐκμανῆναι.
οἱ δὲ Κλάρου παρ' ὄχθαις
δαφνηφόροιο Φοίβου
λάλον πιόντες ὕδωρ
μεμηνότες βοῶσιν.

and stir them in his punch-bowl. For the figure of speech cf. the first ode, also φιάλην λόγων and φιλημάτων κύπελλα in other Anacreontics. **6.** 'Inspired by a modest craze.' Cf. χαριέντως μανῆναι Ode XV, l. 13, and μανίην μανεὶς ἀρίστην elsewhere. He does not mean exactly *mania a potu*. **8.** τὸ π., 'the song of wine.'

III.— Κυβ., obj. of βοῶντα, placed first as the *cause* of μανῆναι: cf. the arrangement below ll. 5 ff. and 9 ff. Attis is here represented as a frenzied lover of Cybêbe (Cybĕle). **5.** οἱ δέ: the antithesis with οἱ μέν is a false one as far as the sense is concerned. The waters of the fount of Clarus, near Colophon, were sacred to Apollo, and excited

ἐγὼ δὲ τοῦ Λυαίου
καὶ τοῦ μύρου κορεσθεὶς
καὶ τῆς ἐμῆς ἑταίρης
θέλω θέλω μανῆναι.

## IV

Ἄφες με, τοὺς θεούς σοι,
πιεῖν πιεῖν ἀμυστί·
θέλω θέλω μανῆναι.
ἐμαίνετ' Ἀλκμέων τε
χὠ λευκόπους Ὀρέστης,
τὰς μητέρας κτανόντες·
ἐγὼ δὲ μηδένα κτάς,
πιὼν δ' ἐρυθρὸν οἶνον
θέλω θέλω μανῆναι.

prophetic inspiration. **9.** Λ. In another ode, with a play on the supposed meaning, ὁ Βάκχος ὁ λυσίφρων Λυαῖος. **10.** μύρου, 'perfume.' **12.** "*Dulce mihi furere.*" "*Insanire iuvat.*" There is no word expressed answering to βοῶντα and βοῶσιν above, but cf. Ode II, l. 8.

IV.—Τοὺς θ. σ., 'I conjure you,' ὄμνυμι is omitted. **2.** ἀμυστί, 'deep and long.' **4, 5.** Alcmaeon (Ἀλκμαίων), son of Amphiarâus and Eriphȳle, had, like Orestes, slain his mother to avenge his father's death. Both were driven mad by the Furies. χὠ = καὶ ὁ. λευκόπους describes the barefooted

*ἐμαίνετ' Ἡρακλῆς πρὶν*
*δεινὴν κλονῶν φαρέτρην*
*καὶ τόξον Ἰφίτειον·*
*ἐμαίνετο πρὶν Αἴας*
*μετ' ἀσπίδος κραδαίνων*
*τὴν Ἕκτορος μάχαιραν·*
*ἐγὼ δ' ἔχων κύπελλον*
*καὶ στέμμα τοῦτο χαίταις,*
*οὐ τόξον, οὐ μάχαιραν,*
*θέλω θέλω μανῆναι.*

## V

*Ἡ γῆ μέλαινα πίνει,*
*πίνει δὲ δένδρε' αὖ γῆν,*
*πίνει θάλασσα δ' αὔρας,*
*ὁ δ' ἥλιος θάλασσαν,*
*τὸν δ' ἥλιον σελήνη·*
*τί μοι μάχεσθ', ἑταῖροι,*
*καὐτῷ θέλοντι πίνειν;*

fugitive. **10.** The final consonant is occasionally left unaspirated, as in Hdt. *πρίν*, 'of old.' **12.** With the weapons of Iphitus, whom the hero had slain, H. afterwards in a frenzy killed his own wife and children. **15.** *μάχαιραν*, presented to A. by Hector, Iliad VII, 303.

V.—*καὐτῷ* = *καὶ αὐτῷ*: 'if I too choose to drink.'

## VI

Τὸν ἄργυρον τορεύσας,
Ἥφαιστέ, μοι ποίησον—
πανοπλίαν μὲν οὐχί·
τί γὰρ μάχαισι κἀμοί;
ποτήριον δὲ κοῖλον
ὅσον δύνῃ βάθυνον.
ποίει δέ μοι κατ' αὐτοῦ
μήτ' ἄστρα μήτ' ἁμάξας,
μὴ στυγνὸν Ὠρίωνα,
ἀλλ' ἀμπέλους χλοώσας
καὶ βότρυας γελῶντας
σὺν τῷ καλῷ Λυαίῳ.

## VII

Ο πλοῦτος εἴ γε χρυσοῦ
τὸ ζῆν παρεῖχε θνητοῖς,
ἐκαρτέρουν φυλάττων,

VI.—3, 4. 'A suit of armor I don't propose: what have I to do with battles?' κἀμοί = καὶ ἐμοί. 6. βάθυνον, aor. imp. 7. κατ' αὐτοῦ, 'upon it.' 9. στυγνόν: the constellation was an unpropitious one; "*aquosus*," "*saevus*," "*tristis Orion*."

VII.—Εἴ γε, 'if only.' 3. 'I should take mighty good care of it.' The apodosis is one which would

ἵν', ἂν θανεῖν ἐπέλθῃ,
λάβῃ τι καὶ παρέλθῃ.
εἰ δ' οὖν τὸ μὴ πρίασθαι
τὸ ζῆν ἔνεστι θνητοῖς,
τί χρυσὸς ὠφελεῖ με;
θανεῖν γὰρ εἰ πέπρωται,
τί καὶ μάτην στενάζω;
τί καὶ γόους προπέμπω;
ἐμοὶ γένοιτο πίνειν,
πινόντι δ' οἶνον ἡδὺν
ἐμοῖς φίλοις συνεῖναι.

## VIII

Οὔ μοι μέλει τὰ Γύγεω,
τοῦ Σαρδίων ἄνακτος,
οὐδ' εἷλέ πώ με ζῆλος,
οὐδὲ φθονῶ τυράννοις.
ἐμοὶ μέλει μύροισιν

regularly have ἄν. 5. λάβῃ τι, sc. ὁ θάνατος: allow himself to be bought off, that is. Cf. Ode XXVIII, l. 12. 6. εἰ δ' οὖν, 'since however.' μή is illogically placed. 10, 11. τί καί, 'why pray?' 12. ἐμοὶ γέν., 'be it mine,' etc.

VIII. — 'I care not for the wealth of the Lydian Gyges, nor have I ever been seized with emulation or envy of princes.' Γύγεω, pronounced as a dissyllable. 2. Σαρδ., G. was an ancestor of Croesus. 5–8. Notice the rhymes.

καταβρέχειν ὑπήνην,
ἐμοὶ μέλει ῥόδοισιν
καταστέφειν κάρηνα.
τὸ σήμερον μέλει μοι,
τὸ δ' αὔριον τίς οἶδεν;
ὡς οὖν ἔτ' εὔδι' ἐστίν,
καὶ πῖνε καὶ κύβευε
καὶ σπένδε τῷ Λυαίῳ,
μὴ νοῦσος, ἤν τις ἔλθῃ,
μὴ δεῖν λέγῃ σε πίνειν.

## IX

Τί με τοὺς νόμους διδάσκεις
καὶ ῥητόρων ἀνάγκας;
τί δ' ἐμοὶ λόγων τοσούτων
τῶν μηδὲν ὠφελούντων;
μᾶλλον δίδασκε πίνειν
ἁπαλὸν πῶμα Λυαίου,

8. κάρ., plur. for sing. 11. εὔδια, neut. pl., 'whilst all is yet serene.'

IX.—2. 'Lawyers' arguments.' 3, 4. μέλει is omitted. 'What care I for all these long, unprofitable discussions?' The veteran sybarite is disposed to rebel against an uncongenial environment. Cf. Ode II. Nothing of the sort surrounded the true Anacreon. 6. The rhythm is varied in ll. 6, 8, 12, 13. See

μᾶλλον δίδασκε παίζειν
μετὰ χρυσῆς Ἀφροδίτης.
πολιαὶ κάραν στέφουσιν·
βάλ' ὕδωρ, δὸς οἶνον, ὦ παῖ,
ψυχὴν δέ μου κάρωσον.
βραχὺ μὴ ζῶντα καλύπτεις,
ὁ θανὼν οὐκ ἐπιθυμεῖ.

## X

Ὅταν πίω τὸν οἶνον,
εὕδουσιν αἱ μέριμναι.
τί μοι γόων, τί μοι πόνων,
τί μοι μέλει μεριμνῶν;
θανεῖν με δεῖ κἂν μὴ θέλω,
τί τὸν βίον πλανῶμαι;
πίωμεν οὖν τὸν οἶνον
τὸν τοῦ καλοῦ Λυαίου,
σὺν τῷ δὲ πίνειν ἡμᾶς
εὕδουσιν αἱ μέριμναι.

scheme B. **11.** κάρωσον, 'put to sleep.' **12.** βραχύ, 'shortly.' μὴ ζῶντα, like μηδὲν ὄντα, sc. με. καλ., pres. for fut. **13.** οὐκ ἐπ., 'has no longings.'

X.—"*Dissipat Euhius curas edaces.*" For the metre see scheme E. The variation is in ll. 3, 5. **5.** κἂν = καὶ ἄν. **6.** τὸν βίον πλ., 'let my life escape me,' fail to enjoy it.

## XI

Ἐπὶ μυρσίναις τερείναις
ἐπὶ λωτίναις τε ποίαις
στορέσας θέλω προπίνειν,
ὁ δ' Ἔρως χιτῶνα δήσας
ὑπὲρ αὐχένος παπύρῳ
μέθυ μοι διακονείτω.
τροχὸς ἅρματος γὰρ οἷα
βίοτος τρέχει κυλισθείς,
ὀλίγη δὲ κεισόμεσθα
κόνις ὀστέων λυθέντων.
τί σε δεῖ λίθον μυρίζειν;
τί δὲ γῇ χέειν μάταια;
ἐμὲ μᾶλλον, ὡς ἔτι ζῶ,
μύρισον, ῥόδοις δὲ κρᾶτα
πύκασον, κάλει δ' ἑταίρην.

XI.—**3**. στορέσας, intr., as if στ. ἐμαυτόν, "*stratus*." **4–6**. Eros figures as waiter. Tying the tunic with papyrus-cord is to represent him as an Egyptian slave. αὐχένος, 'shoulder.' **7, 8**. 'Like a chariot-wheel life goes spinning by.' **9, 10**. κόνις, pred. "*Vos cinis exiguus iacebitis.*" λύω, of dissolution, decay. **11, 12**. Tombstones were decorated with garlands and anointed with oil, and drink-offerings (χοαί) of wine, milk, and honey were poured out on the graves. μάταια, adv., like μάτην. **13**. ὡς, as in Ode VIII, l. 11.

πρὶν ἐκεῖσε δεῖ μ' ἀπελθεῖν
ὑπὸ νερτέρων χορείας,
σκεδάσαι θέλω μερίμνας.

## XII

Λέγουσιν αἱ γυναῖκες·
'Ανακρέων, γέρων εἶ·
λαβὼν ἔσοπτρον ἄθρει
κόμας μὲν οὐκέτ' οὔσας,
ψιλὸν δέ σευ μέτωπον.
ἐγὼ δὲ τὰς κόμας μέν,
εἴτ' εἰσὶν εἴτ' ἀπῆλθον,
οὐκ οἶδα· τοῦτο δ' οἶδα,
ὡς τῷ γέροντι μᾶλλον
πρέπει τὸ τερπνὰ παίζειν
ὅσῳ πέλας τὰ Μοίρης.

## XIII

'Εγὼ γέρων μέν εἰμι,
νέων πλέον δὲ πίνω·

**16, 17.** 'Down there to join the dance of the dead.'

XII.—**3.** ἄθρει, pres. imp. **6.** 'As for my hair,' etc. **10.** τερπνά, adv. **11.** ὅσῳ π., for ὅσῳ μᾶλλον π., 'the nearer.' τὰ Μ., 'the hand of Fate' we might say.

XIII.—The bard gives a good

κἂν μὲν δέῃ χορεύειν,
Σειληνὸν ἐν μέσοισι
μιμούμενος χορεύσω,
σκῆπτρον ἔχων τὸν ἀσκόν.
ὃ δ' οὐδέν ἐσθ' ὁ νάρθηξ·
ὁ μὲν θέλων μάχεσθαι
(πάρεστι γάρ) μαχέσθω·
ἐμοὶ κύπελλον, ὦ παῖ,
μελιχρὸν οἶνον ἡδὺν
ἐγκεράσας φόρησον,
ἐγὼ γέρων μέν εἰμι,
νέων πλέον δὲ πίνω.

## XIV

Φιλῶ γέροντα τερπνόν,
φιλῶ νέον χορευτήν·

caricature of himself: Silenus, the bald-headed old satyr, reeling in the midst of his crew with his wine-skin always at hand to prop him up. **6.** σκῆπτρον, pred., 'for a staff.' The rhythm is varied in ll. 6 and 12. See scheme D. **7.** ὅ, anticipatory: 'the narthex, that's no good.' The n. was the usual wand of the bacchanal, but the bard wants a stick that will hold wine. **9.** πάρεστι, 'the way is clear,' 'there's nothing to hinder.' Cf. Ode VI, l. 4.

XIV.—Τερπνόν, 'sportive,' cf. Ode XII, l. 10.

ἂν δ' ὁ γέρων χορεύῃ,
τρίχας γέρων μέν ἐστιν,
τὰς δὲ φρένας νεάζει.

## XV

Ὅτ' ἐγὼ νέων ὅμιλον
ἐσορῶ, πάρεστιν ἥβη·
τότε δή, τότ' ἐς χορείην
ὁ γέρων ἐγὼ πτεροῦμαι,
πολιὸν γῆρας ἑκὰς δή.
ῥόδα δὸς, θέλω στέφεσθαι,
νέος ἐν νέοις χορεύσω·
Διονυσίης δέ μοι τις
φερέτω ῥοῦν ἀπ' ὀπώρης,
ἵν' ἴδῃ γέροντος ἀλκὴν
δεδαηκότος μὲν εἰπεῖν,
δεδαηκότος δὲ πινεῖν
χαριέντως τε μανῆναι.

**3.** See scheme D. **4, 5.** τρίχ. φρέν., acc. of specification.

XV. — **3, 4.** ἐς χ. πτεροῦμαι, 'am in a flutter for the dance.' **5.** Rhythm varied in ll. 5, 9, 13. **8, 9.** Δ. ὀπώρη is the grape. **11.** δεδαηκ., 'skilled.' **13.** 'To rave genteelly.' Beyond this there is nothing.

# XVI

Ποθέω μὲν Διονύσου
φιλοπαίγμονος χορείας,
φιλέω δ' εὖτ' ἂν ἐφήβου
μετὰ συμπότου λυρίζω.
στεφανίσκους δ' ὑακίνθων
κροτάφοισιν ἀμφιπλέξας
μετὰ παρθένων ἀθύρειν
φιλέω μάλιστα πάντων.
φθόνον οὐκ οἶδ' ἐμὸν ἦτορ,
φιλολοιδόροιο γλώττης
φεύγω βέλεμνα κωφά,
στυγέω μάχας παροίνους.
πολυκώμους κατὰ δαῖτας
νεοθηλέσσ' ἅμα κούραις
ὑπὸ βαρβίτῳ χορεύων
βίον ἥσυχον φέρωμεν.

XVI. — Rhythm varied in ll. 1, 3, 5, 9, 13, 14. **11.** κωφά, 'pointless.' **12.** "*Bacchum sanguineis prohibete rixis.*" **14.** νεοθ., 'blooming.' **15.** ὑπό, regularly denoting musical accompaniment.

## XVII

Θέλω λέγειν Ἀτρείδας,
θέλω δὲ Κάδμον ᾄδειν,
ὁ βάρβιτος δὲ χορδαῖς
Ἔρωτα μοῦνον ἠχεῖ.
ἤμειψα νεῦρα πρώην
καὶ τὴν λύρην ἅπασαν·
κἀγὼ μὲν ᾖδον ἄθλους
Ἡρακλέους, λύρη δὲ
ἔρωτας ἀντεφώνει.
χαίροιτε λοιπὸν ἡμῖν,
ἥρωες· ἡ λύρη γὰρ
μόνους ἔρωτας ᾄδει.

## XVIII

Θέλω θέλω φιλῆσαι.
ἔπειθ' Ἔρως φιλεῖν με,

XVII. — Λέγειν, regularly of epic description. **3, 6.** βάρβιτος and λύρα are used synonymously. **5.** ἤμειψα, fr. ἀμείβω. **7.** κἀγώ = καὶ ἐγώ. **9.** ἀντεφώνει, 'would sound in response.' **10, 11.** 'Farewell henceforth, I say, ye heroes!' λοιπόν, for the usual τὸ λ. ἡμῖν, ethical dat., as often with χαῖρε and similar expressions.

XVIII. — **2, 4.** ἔπειθ', ἐπείσθην: observe the different tenses; tried

ἐγὼ δ' ἔχων νόημα
ἄβουλον οὐκ ἐπείσθην.
ὁ δ' εὐθὺ τόξον ἄρας
καὶ χρυσέην φαρέτρην
μάχῃ με προὐκαλεῖτο.
κἀγὼ λαβὼν ἐπ' ὤμων
θώρηχ', ὅπως 'Αχιλλεὺς,
καὶ δοῦρα καὶ βοείην
ἐμαρνάμην Ἔρωτι.
ἔβαλλ', ἐγὼ δ' ἔφευγον·
ὡς δ' οὐκ ἔτ' εἶχ' ὀιστούς,
ἤσχαλλεν· εἶτ' ἑαυτὸν
ἀφῆκεν ὡς βέλεμνον,
μέσος δὲ καρδίης μευ
ἔδυνε καί μ' ἔλυσεν.
μάτην δ' ἔχω βοείην
καὶ δοῦρα καὶ μάχαιραν·
τί γὰρ βάλωμεν ἔξω,

to persuade, but did not succeed. 5. ἄρας, fr. αἴρω, aor. ptcp. 7. 'Challenged me to combat.' 10. βοείην, 'shield.' 12. ἔφευγον, 'dodged' his missiles. Cf. Ode XVI, l. 11. 14-17. 'Then of a sudden (aor.) let fly himself as dart, penetrated to my heart's core, and undid me.' μέσος καρδίης, instead of μέσην καρδίην, is adapted to the subject in form; cf. Ode XX, l. 2. 20, 21. 'Why shoot without, when the fight occupies me within?' βάλωμεν, plur. for sing.

μάχης ἔσω μ' ἐχούσης;
θέλω θέλω φιλῆσαι.

## XIX

Εἰ φύλλα πάντα δένδρων
ἐπίστασαι κατειπεῖν,
εἰ κύματ' οἶδας εὑρεῖν
τὰ τῆς ὅλης θαλάσσης,
σὲ τῶν ἐμῶν ἐρώτων
μόνον ποιῶ λογιστήν.
πρῶτον μὲν ἐξ Ἀθηνῶν
ἔρωτας εἴκοσιν θὲς
καὶ πεντεκαίδεκ' ἄλλους.
ἔπειτα δ' ἐκ Κορίνθου
θὲς ὁρμαθοὺς ἐρώτων·
Ἀχαΐης γάρ ἐστιν,
ὅπου καλαὶ γυναῖκες.
τίθει δὲ Λεσβίους μοι
καὶ μέχρι τῶν Ἰώνων

XIX. — 3. οἶδας = οἶσθα. 6. ποιῶ: the first syllable is scanned short. 8. θές, 'set down.' τίθημι, regularly of the accountant (λογιστής). 11. ὁρμαθούς, 'stacks.' 12, 13. An allusion to Homer's Ἀχαΐδα καλλιγύναικα. 14. τίθει, pres. imp., 'go on and set down.'

*καὶ Καρίης Ῥόδου τε*
*δισχιλίους ἔρωτας.*
*τί φῄς; ἐκηριώθης;*
*οὔπω Σύρους ἔλεξα,*
*οὔπω πόθους Κανώβου,*
*οὐ τῆς ἅπαντ᾽ ἐχούσης*
*Κρήτης, ὅπου πόλεσσιν*
*Ἔρως ἐποργιάζει.*
*τί σοι θέλεις ἀριθμεῖν*
*τοὺς ἐκτὸς αὖ Γαδείρων,*
*τοὺς Βακτρίων τε κἰνδῶν*
*ψυχῆς ἐμῆς ἔρωτας;*

## XX

*Σὺ μέν, φίλη χελιδών,*
*ἐτησίη μολοῦσα*

**18.** ἐκηριώθης; 'wast dumfounded?' **20.** πόθους, synonym of ἔρωτας, 'flames.' Canobus, in Egypt, near Alexandria. 21. ἅπαντ᾽ ἐχ., 'all-possessing.' The poets from Homer down descant upon the wealth, fertility, and populousness of Crete with its hundred cities. **25.** τὰ Γάδειρα, Cadiz. "*Septimi Gades aditure mecum.*" "Far in sea by West Spain." **26.** κἰνδῶν = καὶ Ἰνδῶν. There is point in all the names of places.

XX.—**2.** ἐτησίη, adj. for adv.

θέρει πλέκεις καλιήν,
χειμῶνι δ' εἶς ἄφαντος
ἢ Νεῖλον ἢ 'πὶ Μέμφιν·
Ἔρως δ' ἀεὶ πλέκει μευ
ἐν καρδίῃ καλιήν.
πόθος δ' ὃ μὲν πτεροῦται,
ὃ δ' ᾠόν ἐστιν ἀκμήν,
ὃ δ' ἡμίλεπτος ἤδη,
βοὴ δὲ γίγνετ' αἰεὶ
κεχηνότων νεοσσῶν.
ἐρωτιδεῖς δὲ μικροὺς
οἱ μείζονες τρέφουσιν,
οἱ δὲ τραφέντες εὐθὺς
πάλιν κύουσιν ἄλλους.
τί μῆχος οὖν γένηται;
οὐ γὰρ σθένω τοσούτους
ἔρωτας ἐκσοβῆσαι.

**4.** εἶς ἄφ., 'art off again.' **5.** ἐπί governs both nouns. **6.** ἀεί, emphatic. **8.** πόθος, partitive apposition. **9.** ἀκμήν, 'at best.' **11, 12.** 'And there goes up a continual clamor of gaping nestlings.' κεχ. fr. χάσκω. **13.** ἐρωτιδεύς is a diminutive form; -δεύς = -ling. **17.** 'Now what is to be done about it?'

## XXI

Σὺ μὲν λέγεις τὰ Θήβης,
ὁ δ' αὖ Φρυγῶν ἀυτάς,
ἐγὼ δ' ἐμὰς ἁλώσεις·
οὐχ ἵππος ὤλεσέν με,
οὐ πεζός, οὐχὶ νῆες,
στρατὸς δὲ καινὸς ἄλλος
ἀπ' ὀμμάτων με βάλλων.

## XXII

Μεσονυκτίοις ποτ' ὥραις,
στρέφεται ὅτ' Ἄρκτος ἤδη
κατὰ χεῖρα τὴν Βοώτου,
μερόπων δὲ φῦλα πάντα
κέαται κόπῳ δαμέντα,
τότ' Ἔρως ἐπισταθείς μευ

XXI. — 'One sings the tale of Thebes, another in his turn the Trojan battles, I victories over me myself.' λέγ. as in Ode XVII. 3. ἐμάς, for an obj. gen. 4. ἵππος, 'cavalry.' 6. καινός, 'of a new sort,' specified in ἀπ' ὀμμάτων.

XXII. — 2, 3. στρέφεται ἤδη, etc., 'begins to verge at Boötes' hand.' στρέφ. here of passing the point nearest the horizon, but in Homer of the Bear 'wheeling' around the pole. 5. κέαται = κεῖνται. 6, 7. 'Stopped and proceeded to knock

*θυρέων ἔκοπτ' ὀχῆας.*
*τίς, ἔφην, θύρας ἀράσσει;*
*κατά μευ σχίζεις ὀνείρους.*
*ὁ δ' Ἔρως, ἄνοιγε, φησίν·*
*βρέφος εἰμί, μὴ φόβησαι·*
*βρέχομαι δὲ κἀσέληνον*
*κατὰ νύκτα. πεπλάνημαι.*
*ἐλέησα ταῦτ' ἀκούσας,*
*ἀνὰ δ' εὐθὺ λύχνον ἅψας*
*ἀνέῳξα, καὶ βρέφος μὲν*
*ἐσορῶ φέροντα τόξον*
*πτέρυγάς τε καὶ φαρέτρην.*
*παρὰ δ' ἱστίην καθῖσα*
*παλάμαις τε χεῖρας αὐτοῦ*
*ἀνέθαλπον, ἐκ δὲ χαίτης*
*ἀπέθλιβον ὑγρὸν ὕδωρ.*
*ὁ δ' ἐπεὶ κρύος μεθῆκεν,*

at my bolted doors.' ἐπισταθείς, fr. ἐφίστημι, aor. pass. ptcp., in sense like ἐπιστάς. θυρέων ὀχῆας, only a poetic expansion of θύρας. κόπτω, of ordinary knocking at the door; ἀράσσω, of banging loudly. **9.** κατασχίζεις, 'dost interrupt'; tmesis, as in ll. 15, 29. **12.** κἀσ. = καὶ ἀσέληνον. **13.** πεπλ., 'have lost my way'; cf. Ode X, l. 6. **16.** βρέφος μέν, 'a child to be sure.' The Eros of the Anacreontics is *Cupid*, not the antique god. **19.** καθῖσα, fr. καθίζω, aor.

φέρε, φησί, πειράσωμεν
τόδε τόξον, εἴ τί μοι νῦν
βλάβεται βραχεῖσα νευρή.
τανύει δὲ καί με τύπτει
μέσον ἧπαρ, ὥσπερ οἶστρος.
ἀνὰ δ' ἅλλεται καχάζων,
ξένε δ', εἶπε, συγχάρηθι·
κέρας ἀβλαβὲς μέν ἐστιν,
σὺ δὲ καρδίην πονήσεις.

## XXIII

Ἔρωτα κήρινόν τις
νεηνίης ἐπώλει·
ἐγὼ δέ οἱ παραστάς,
πόσου θέλεις, ἔφην, σοὶ
τὸ τυχθὲν ἐκπρίωμαι;
ὁ δ' εἶπε δωριάζων,

26. βραχεῖσα, fr. βρέχομαι, aorist passive participle. 28. A similar comparison Ode XXIV at end. 30. συγχάρηθι, 'congratulate me,' fr. συγχαίρω, aor. pass. 31, 32. 'My bow is unhurt, but your heart will hurt you.' καρδίην, acc. of specification.

XXIII. — 2. ἐπώλει, imperf., 'wanted to sell.' 3-5. 'Stepping up to him, How much, said I, shall I give you for the work?' πόσου, gen. of price. σοί, dat. of interest, with the leading verb ἐκπρίωμαι. τυχθέν, fr. τεύχω. 6-11. He is made to speak Doric to give him

λάβ' αὐτὸν ὁππόσου λῇς·
ὅπως δ' ἂν ἐκμάθῃς πᾶν,
οὐκ εἰμὶ καροτέχνας,
ἀλλ' οὐ θέλω συνοικεῖν
Ἔρωτι παντορέκτᾳ.
δὸς οὖν, δὸς αὐτὸν ἡμῖν
δραχμῆς, καλὸν σύνευνον.
Ἔρως, σὺ δ' εὐθέως με
πύρωσον· εἰ δὲ μή, σὺ
κατὰ φλογὸς τακήσῃ.

## XXIV

Ἔρως ποτ' ἐν ῥόδοισιν
κοιμωμένην μέλιτταν
οὐκ εἶδεν, ἀλλ' ἐτρώθη
τὸν δάκτυλον παταχθείς.
δραμὼν δὲ καὶ πετασθεὶς

the air of a foreign vender. λῇς, fr. λάω (for θέλω), καροτέχνας, and παντορέκτᾳ (ᾱ for η), are Doric. **8, 9.** He is not, then, an image-maker, as the question (l. 5) seemed to imply. **11.** παντορέκτης (ῥέζω) = παντοῦργος = πανοῦργος, 'rascally.' **12, 13.** Said by the poet to the seller. **14-16.** To the figurine: 'Inflame me or you shall perish in the flames yourself.' τακήσῃ, fr. τήκω, 'melt,' fut. pass.

XXIV. — **3, 4.** 'Got a sting in the finger.' ἐτρώθη, fr. τιτρώσκω. **5, 6.** πετ., fr. πετάννυμι: 'with

τὰς χεῖρας ὠλόλυξεν
πρὸς τὴν καλὴν Κυθήρην·
ὄλωλα, μᾶτερ, εἶπεν,
ὄλωλα κἀποθνήσκω·
ὄφις μ' ἔτυψε μικρὸς
πτερωτὸς ὃν καλοῦσιν
μέλιτταν οἱ γεωργοί.
ἃ δ' εἶπεν· εἰ τὸ κέντρον
πονεῖ τὸ τᾶς μελίττας,
πόσον δοκεῖς πονοῦσιν,
Ἔρως, ὅσους σὺ βάλλεις;

## XXV

Αἱ Μοῦσαι τὸν Ἔρωτα
δήσασαι στεφάνοισι
τῷ Κάλλει παρέδωκαν.
καὶ νῦν ἡ Κυθέρεια

outstretched hands raised a piteous cry.' **9.** 'I'm undone, I'm a dead man.' There is a trifling jingle between ὠλόλυξεν and ὄλωλα. κάποθν. = καὶ ἀποθνήσκω. **13, 14.** ἅ, τᾶς μελίττας, and μᾶτερ above, Dor. forms. πονεῖ, 'hurts,' trans., but in the foll. l. intrans., as usual. **15.** δοκεῖς, 'do you suppose,' parenthetic, like the common θέλεις, ἄγε, φέρε, etc.

XXV. — Purely allegorical. For the metre see scheme G. **3.** παρέδωκαν, 'gave in charge.'

ζητεῖ λύτρα φέρουσα
λύσασθαι τὸν Ἔρωτα.
κἂν λύσῃ δέ τις αὐτόν,
οὐκ ἔξεισι, μενεῖ δέ·
δουλεύειν δεδίδακται.

## XXVI

Διὰ νυκτὸς ἐγκαθεύδων
ἁλιπορφύροις τάπησιν,
γεγανυμένος Λυαίῳ,
ἐδόκουν ἄκροισι ταρσοῖς
δρόμον ὠκὺν ἐκτανύειν
μετὰ παρθένων ἀθύρων.
ἐπεκερτόμουν δὲ παῖδες
ἁπαλώτεροι Λυαίου
δακέθυμά μοι λέγοντες
διὰ τὰς καλὰς ἐκείνας.

**6, 7.** λύσασθαι is to get a prisoner released; λῦσαι, to release him, on receipt of the ransom. Cf. Iliad I, ll. 13, 20. **7.** 'But even tho' he be released.' **8.** ἔξεισι, fut., sc. ἐκ τῶν δεσμῶν.

XXVI. — See Homer, Il. XXII, 199.

**4, 5.** 'Methought on tip-toe' (he felt very light in his sleep) 'I was running a long, swift course.' "*Extendere cursus.*"

ἐθέλοντα δ' αὖ φιλῆσαι
φύγον ἐξ ὕπνου με πάντες,
μεμονωμένος δ' ὁ τλήμων
πάλιν ἤθελον καθεύδειν.

## XXVII

Τί σοι θέλεις ποιήσω,
τί, κωτίλη χελιδών;
τὰ ταρσά σευ τὰ κοῦφα
θέλεις λαβὼν ψαλίξω;
ἢ μᾶλλον ἔνδοθέν σευ
τὴν γλῶσσαν, ὡς ὁ Τηρεὺς
ἐκεῖνος, ἐκθερίξω;
τί μευ καλῶν ὀνείρων
ὑπορθρίαισι φωναῖς
ἀφήρπασας Βάθυλλον;

**11.** φιλῆσαι, 'kiss.' **12.** φύγον, 'vanished,' and he awoke of course. Notice the omitted augment. **13.** ὁ τλήμων has the force of an interjection, 'poor me!'

XXVII.—**2.** κωτίλη, 'twittering.' **3-7.** 'Am I to take you and clip those light wings, or shall I rather cut the tongue from your mouth like Tereus of old?' The allusion is to the story of Philomela and Procne. -ίξω, aor. subj. Doric, fr. -ίζω. **8, 10.** 'What do you mean by snatching away Bathyllus from my fine dreams?' In plain terms, κατά μευ σχίζεις ὀνείρους.

## XXVIII

Ἐρασμίη πέλεια,
πόθεν πόθεν πέτασσαι;
πόθεν μύρων τοσούτων
ἐπ' ἠέρος θέουσα
πνέεις τε καὶ ψεκάζεις;
τίς εἶ; τί σοι μέλει δέ;
Ἀνακρέων μ' ἔπεμψεν
πρὸς παῖδα, πρὸς Βάθυλλον,
τὸν ἄρτι τῶν ἁπάντων
κρατοῦντα καὶ τύραννον.
πέπρακέ μ' ἡ Κυθήρη
λαβοῦσα μικρὸν ὕμνον,
ἐγὼ δ' Ἀνακρέοντι
διακονῶ τοσαῦτα·
καὶ νῦν, ὁρᾷς, ἐκείνου
ἐπιστολὰς κομίζω.

XXVIII. — **1–6.** The dove on her errand is accosted by a stranger. **5.** 'Art redolent and reeking.' **7**–end. The dove replies. **9, 10.** 'Him who of late is lord and master of all'; the reigning favorite, that is. The name B. belongs to the history of the true Anacreon. **11.** πέπρ., fr. πιπράσκω. **12.** Sold for a mere song. **14.** τοσ., services 'of such consequence' as this one.

καί φησιν εὐθέως με
ἐλευθέρην ποιήσειν.
ἐγὼ δὲ, κῆν ἀφῇ με,
δούλη μενῶ παρ᾽ αὐτῷ·
τί γάρ με δεῖ πέτασθαι,
ὄρη τε καὶ κατ᾽ ἀγρούς,
καὶ δένδρεσιν καθίζειν
φαγοῦσαν ἄγριόν τι;
τανῦν ἔδω μὲν ἄρτον
ἀφαρπάσασα χειρῶν
Ἀνακρέοντος αὐτοῦ·
πιεῖν δέ μοι δίδωσι
τὸν οἶνον ὃν προπίνει·
πιοῦσα δ᾽ αὖ χορεύω
καὶ δεσπότην γέροντα
πτεροῖσι συσκιάζω.
κοιμωμένη δ᾽ ἐπ᾽ αὐτῷ
τῷ βαρβίτῳ καθεύδω.
ἔχεις ἅπαντ᾽· ἄπελθε·
λαλιστέραν μ᾽ ἔθηκας,
ἄνθρωπε, καὶ κορώνης.

**19.** κῆν = καὶ ἦν. **22.** κατά: cf. Ode XX, l. 5. **24.** 'With something uncivilized to eat.' **36.** λαλιστέραν, fr. λάλος, comp.

## XXIX

*Φύσις κέρατα ταύροις,*
*ὁπλὰς δ᾽ ἔδωκεν ἵπποις,*
*ποδωκίην λαγωοῖς,*
*λέουσι χάσμ᾽ ὀδόντων,*
*τοῖς ἰχθύσιν τὸ νηκτόν,*
*τοῖς ὀρνέοις πέτασθαι,*
*τοῖς ἀνδράσιν φρόνημα.*
*γυναιξὶν οὐκ ἔτ᾽ εἶχεν.*
*τί οὖν; δίδωσι κάλλος*
*ἀντ᾽ ἀσπίδων ἁπασῶν,*
*ἀντ᾽ ἐγχέων ἁπάντων·*
*νικᾷ δὲ καὶ σίδηρον*
*καὶ πῦρ καλή τις οὖσα.*

## XXX

*Ἄγε ζωγράφων ἄριστε*
*Ῥοδίης κάρανε τέχνης,*

XXIX. — **Κέρᾱτα**, thus scanned here. **4.** *χάσμ᾽ ὀδ.*, 'yawning rows of teeth.' *χάσμα* is der. fr. *χάσκω*: cf. Ode XX, l. 12. **5.** *τὸ νηκτόν*, 'the art of swimming.' **7.** *φρόνημα*, 'courage.'

XXX. — The syllable is allowed to stand short before the initial *ζ*. Cf. Ode VIII, l. 3. See, however, also Ode XXII, l. 9. **2.** The painter Protogenes, for example, lived in Rhodes. *κάρᾱνε*, 'master.'

γράφε τὴν ἐμὴν ἑταίρην
ἀπεοῦσαν, ὡς ἂν εἴπω.
γράφε μοι τρίχας τὸ πρῶτον
ἁπαλάς τε καὶ μελαίνας·
ὁ δὲ κηρὸς ἂν δύνηται,
γράφε καὶ μύρου πνεούσας.
γράφε δ' ἐξ ὅλης παρειῆς
ὑπὸ πορφυραῖσι χαίταις
ἐλεφάντινον μέτωπον.
τὸ μεσόφρυον δὲ μή μοι
διάκοπτε μήτε μίσγε·
ἐχέτω δ', ὅπως ἐκείνη,
τὸ λεληθότως σύνοφρυν
βλεφάρων ἴτυν κελαινήν.
τὸ δὲ βλέμμα νῦν ἀληθῶς
ἀπὸ τοῦ πυρὸς ποίησον,
ἅμα γλαυκὸν ὡς Ἀθήνης,
ἅμα δ' ὑγρὸν ὡς Κυθήρης.

**7.** Wax colors were used in encaustic painting. **8.** *μύρου πν.*, cf. Ode XXVIII, ll. 3, 5. **9.** *ἐξ ὅλης π.*, 'after a full round cheek.' **12–16.** 'Don't divide the eyebrows, I say, nor let them run together; the portrait, like the original, must have the unnoticed blending of the lids' dark arch.' **15.** *τό*, with the adv. *σύνοφρυν*, pred. **16.** *ἴτυν*, obj. **19.** *γλαυκόν*, 'shining.' **20.** *ὑγρόν*, 'melting.'

γράφε ῥῖνα καὶ παρειὰς
ῥόδα τῷ γάλακτι μίξας.
γράφε χεῖλος, οἷα Πειθοῦς,
προκαλούμενον φίλημα.
τρυφεροῦ δ' ἔσω γενείου
περὶ λυγδίνῳ τραχήλῳ
Χάριτες πέτοιντο πᾶσαι.
στόλισον τὸ λοιπὸν αὐτὴν
ὑποπορφύροισι πέπλοις·
διαφαινέτω δὲ σαρκῶν
ὀλίγον, τὸ σῶμ' ἐλέγχον.
ἀπέχει· βλέπω γὰρ αὐτήν·
τάχα, κηρέ, καὶ λαλήσεις.

## XXXI

Ἡ Ταντάλου ποτ' ἔστη
λίθος Φρυγῶν ἐν ὄχθαις,
καὶ παῖς ποτ' ὄρνις ἔπτη

**23.** Πειθοῦς, gen. of Πειθώ. **25.** τρυφεροῦ, 'dainty.' **28.** τὸ λ., 'finally.' **31.** ἐλέγχον, pres. ptcp., 'to prove the whole.' **32.** ἀπέχει, 'It is well.' Now we have a speaking picture!

XXXI.—**1-4.** Niobe, Tantalus' daughter, changed to stone, became a part of Mt. Sipylus in Phrygia; Procne, daughter of Pandion king of Athens, was changed into a swallow. Join παῖς Πανδίονος·

Πανδίονος χελιδών.
ἐγὼ δ' ἔσοπτρον εἴην,
ὅπως ἀεὶ βλέπῃς με·
ἐγὼ χιτὼν γενοίμην,
ὅπως ἀεὶ φορῇς με.
ὕδωρ θέλω γενέσθαι,
ὅπως σε χρῶτα λούσω·
μύρον, γύναι, γενοίμην,
ὅπως ἐγώ σ' ἀλείψω.
καὶ ταινίη δὲ μαστῶν,
καὶ μάργαρον τραχήλῳ,
καὶ σάνδαλον γενοίμην·
μόνον ποσὶν πάτει με.

## XXXII

Ὁ ταῦρος οὗτος, ὦ παῖ,
Ζεύς μοι δοκεῖ τις εἶναι·
φέρει γὰρ ἀμφὶ νώτοις

λίθος and ὄρνις are predicative, and ἔστη and ἔπτη (fr. ἵπταμαι) neat poetical substitutes for ἐγένετο. ὄχθαις, 'mountain-sides.' **13.** δέ is the connective; καί, 'too.' **16.** πάτει, pres. imp.

XXXII. — On seeing a gem or a painting. **2.** Ζεύς τις, 'a very Zeus.'

Σιδονίην γυναῖκα,
περᾷ δὲ πόντον εὐρύν,
τέμνει δὲ κῦμα χηλαῖς·
οὐκ ἂν δὲ ταῦρος ἄλλος,
ἐξ ἀγέλης ἐλασθείς,
ἔπλευσε τὴν θάλασσαν,
εἰ μὴ μόνος γ' ἐκεῖνος.

## XXXIII

Ἴδε πῶς φανέντος ἦρος
Χάριτες ῥόδα βρύουσιν,
ἴδε πῶς κῦμα θαλάσσης
ἀπαλύνεται γαλήνῃ,
ἴδε πῶς νῆσσα κολυμβᾷ,
ἴδε πῶς γέρανος ὁδεύει.
ἀφελῶς δ' ἔλαμψε Τιτάν,

**4.** Σ. γυν., Europa. **4, 8.** See scheme D. **8.** No bull of the common herd, that is. ἐλασθείς, fr. ἐλαύνω.

XXXIII. — "*Vides ut.*" **2.** ῥόδα βρύουσιν, 'make roses blow.'

**3.** The rhythm is varied in ll. 3, 5, 6, 10, 12, 13. In l. 6 we have | — ⏑́ ⏑ ⏑ ⏑ | for | — — ⏑ ⏑ |, in l. 10 a monosyllabic base. **6.** The crane travelling northward was one of the signs of spring. **7.** ἀφελῶς, 'clear.' Τιτάν, Helius.

νεφελῶν σκιαὶ δονοῦνται,
τὰ βροτῶν δ' ἔλαμψεν ἔργα,
καρποῖς γαῖα προκύπτει.
Βρομίου στραφὲν τὸ νᾶμα
κατὰ φύλλον κατὰ κλῶνα
καθελὼν ἤνθισε καρπός.

## XXXIV

Τὸ ῥόδον τὸ τῶν ἐρώτων
μίξωμεν Διονύσῳ,
τὸ ῥόδον τὸ καλλίφυλλον
κροτάφοισιν ἁρμόσαντες
πίνωμεν ἁβρὰ γελῶντες.
ῥόδον, ὦ φέριστον ἄνθος,

The aor. in this l. and below is equivalent to the pres. **8.** δονοῦνται, 'are dispelled.' **9.** ἔργα, 'fields.' "*Hominumque boumque labores.*" **10.** καρποῖς, 'with vegetation.' **11-13.** 'The stream of Bromius returned, the vine-fruit takes it up in leaf and shoot, and comes to its flower.' By the stream of Bromius (Bacchus) the sap is meant, as if it were already the juice of the grape. στραφέν, fr. στρέφω, aor. pass. ptcp.

XXXIV.—Song of the rose. **2.** The verse is regular Ionic with monosyllabic base, like the tenth of the preceding ode. **5.** ἁβρά, adv.

ῥόδον εἴαρος μέλημα,
ῥόδον ᾧ παῖς ὁ Κυθήρης
στέφεται καλοὺς ἰούλους
Χαρίτεσσι συγχορεύων.
στέψον με, καὶ λυρίζων
παρὰ σοῖς, Λυαῖε, σηκοῖς
μετὰ κούρης βαθυκόλπου
ῥοδίνοισι στεφανίσκοις
πεπυκασμένος χορεύσω.

## XXXV

Μακαρίζομέν σε, τέττιξ,
ὅτε δενδρέων ἐπ᾽ ἄκρων
ὀλίγην δρόσον πεπωκὼς
βασιλεὺς ὅπως ἀείδεις.
σὰ γάρ ἐστι κεῖνα πάντα
ὁπόσα βλέπεις ἐν ἀγροῖς

The verse is like the sixth of the preceding ode, with monosyllabic báse. The other Ionic verses are 8, 13, 14. **7.** εἴαρος μέλημα, 'darling of the spring.' **11.** στέψον, fr. στέφω, aor. imp. **12.** σηκοῖς, 'shrines.'

XXXV.—**3.** As a water-drinker the tettix seems out of place in the Anacreontics, but the writers of the Anthology inform us that a drop or two of dew was enough to make him drunk. **4.** βασιλεὺς ὅπως, 'like a king,' explained by

χὠπόσα φέρουσιν ὧραι.
σὺ δὲ φίλιος εἶ γεωργῶν,
ἀπὸ μηδενός τι βλάπτων.
σὺ δὲ τίμιος βροτοῖσιν,
θέρεος γλυκὺς προφήτης.
φιλέουσι μέν σε Μοῦσαι·
φιλέει δὲ Φοῖβος αὐτός,
λιγυρὴν δ' ἔδωκεν οἴμην.
τὸ δὲ γῆρας οὔ σε τείρει,
σοφέ, γηγενής, φίλυμνε,
ἀπαθής, ἀναιμόσαρκε·
σχεδὸν εἶ θεοῖς ὅμοιος.

what follows, σὰ γάρ, etc. Monarch of all he surveyed. **7.** χὠπόσα = καὶ ὁπόσα. The line is scanned thus — | ∪́ ∪ ∪ — ∪ | — —, l. 8 thus ∪ ∪ | ∪́ ∪ ∪ — ∪ | — —. **9.** ἀπὸ μηδ., 'by no means.' **14.** οἴμην, 'lay.' **15.** He shuffled off his decrepitude annually with his skin, and of course lived on forever himself. "*Ponunt tunicas aestate cicadae.*" So the gods changed Tithonus into a t., as the best they could do for him in view of his distressing old age. **16.** σοφέ, 'accomplished' as musician. γηγενής. Hair-pins of gold in the form of this insect were worn at Athens to symbolize aboriginal descent. **17.** ἀναιμ. Drinking only dew and eating nothing at all, he had no blood but only ichor in his veins. Thus Homer says of the gods, since they eat no bread and drink no wine, τοὔνεκ' ἀναίμονες εἰσὶ καὶ ἀθάνατοι καλέονται.

ῥόδον εἴαρος μέλημα,
ῥόδον ᾧ παῖς ὁ Κυθήρης
στέφεται καλοὺς ἰούλους
Χαρίτεσσι συγχορεύων.
στέψον με, καὶ λυρίζων
παρὰ σοῖς, Λυαῖε, σηκοῖς
μετὰ κούρης βαθυκόλπου
ῥοδίνοισι στεφανίσκοις
πεπυκασμένος χορεύσω.

## XXXV

Μακαρίζομέν σε, τέττιξ,
ὅτε δενδρέων ἐπ' ἄκρων
ὀλίγην δρόσον πεπωκὼς
βασιλεὺς ὅπως ἀείδεις.
σὰ γάρ ἐστι κεῖνα πάντα
ὁπόσα βλέπεις ἐν ἀγροῖς

The verse is like the sixth of the preceding ode, with monosyllabic base. The other Ionic verses are 8, 13, 14. **7.** εἴαρος μέλημα, 'darling of the spring.' **11.** στέψον, fr. στέφω, aor. imp. **12.** σηκοῖς, 'shrines.'

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